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The Process

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The Process

Heather M. Francis

**In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 7, 2009**

① September 20, 2008

investigate
collaborate
breath
force
strength
coordination
play
give/receive
trust
patience

② October 10, 2008

Chad ends rehearsal early
because we are overworked

But no one leaves

Without anyone saying a word,
we collectively decide to stay
and continue working with the material

We stay as a group, we leave as a group
We are a tribe

November 3, 2008

③ ~~November 3, 2008~~

rhythmic continuity
spacial continuity

refinement of group unison
action intention

creating shapes: like ^{molding} ~~clay~~ clay
(bend this, move that, arm here,
foot there)

reworking material to use later
→ building motif

The Process Revealed

Performance is a concept of extreme complexity. Despite being born as a simple idea with a basic, unassuming purpose, “performance” has evolved into a multi-layered concept of immense proportions. Consider its linguistic origin: “The word ‘form’ in performance is derived from the Latin word *forma* meaning form, figure, model, or mold. The prefix *per* is derived from the Latin and means completely, thoroughly, intensively” (Steinman, 1986, p.46). Indeed, its translatable meaning is simple enough; its implications, however, are *not*. The concept of performing, as well as the act itself, holds thousands of possibilities. Conceptually, it is amorphous; it is like putty waiting to be shaped. It lends itself to being evaluated from all different angles and in all shades of light. The physical act of performing is equally expansive, or shall I say pliable, in its definition. The generous yet complex nature of performance is best explained through the following abstract: the materialization of the conceptual performance is, more or less, the process by which the concept becomes the physical act. Now, consider the essential features of a performance; that is to say, what makes a performance a performance? Pauline Kner (1993) names three elements as necessary components of performance art: focus, dynamics, and movement texture. Whether their meanings are grasped fully or not, no one will deny the fact that each element can be employed in a variety of ways. For example, a dancer’s focus can be internal, external, soft, intense, etc. Of course, there is a long list of different dynamics and movement textures to be utilized on stage, as well. Thus, it logically follows that in picking and choosing from the three respective lists, there is an infinite number of

knows what's going to happen, and nobody knows what's going to be evoked. But in fact, then there are faces, there are noises, there are spontaneous utterances in the way that there are in the real world. It's much more the real world. We can make such a gross distinction between worlds.

Paxton recognizes the parallels that contemporary dance performance draws between basic human nature and dance movement. His historically momentous investigation of humanity, movement, and life during the emergence of contact improvisation in the 60s is invaluablely inspirational to today's artists. His willingness to push the boundaries of both movement and real life interactions employs the same principles and boldness of "The Extended Process."

The significance of The Process and The Extended Process with regards to cultivating performance has been established. Both divisions feed the performance in their own way, and both are recognized for the particular effects that their contributions make. However, only one of the directions of energy flow is being addressed, and given the inclination to prioritize performance over process, it is clear which way the energy is being directed. The possibility of mutual receivership via a bidirectional flow of information has been completely overlooked. Granted, this happens for a reason: as Western inhabitants, we tend to focus on the end result as opposed to the journey. In the world of dance, performance is the standard end result; thus, it tends to overshadow everything that the journey has to offer.

Performance is so often characterized as an isolated entity. Some people, namely those who are unacquainted with performance art, place performance on a lonely pedestal, thereby, promoting a false sense of what performance really is. This "lonely" perception of performance is plainly false. These misinformed individuals fail to recognize all of the immediate contributors that truly deserve recognition for their services. The non-immediate, or rather, unintended contributors are neglected on the same grounds, for they deserve acknowledgment, as

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my overall growth as a performer or alternately, my growth as an individual character in your piece. If you are feeling generous, feel free to reference both.)

Miss Francis was eager to learn and asked many questions as to what she should be thinking while performing the movement. She was not only curious about the technique but more important the meaning behind the dance. This attitude will continually increase the dancers' artistic growth. I have seen many dances and dancers and come to the conclusion that those who provide just technique in performance will impress me for five minutes but those who have a presence and have the talent to communicate a story to the audience through movement will stay in my mind for weeks, months or years. Heather started with technique but her movement became much richer when she let go of the movement and let her emotions out. A good example was in the last duet, she was physically tired and by this time I could see her struggle to get through the movement and that to me had more meaning than a high kick because the feeling was real and beautiful. She was no longer thinking of movement/technique but assisting her partner and finding the relationship between her and the other dancer. In this duet I saw a commitment to the lifts and gestures. Both dancers were listening to each other to sync the lifts and contact of the bodies effortlessly and making them seem organic rather than mechanical. Her movement embodied breath, suspension, and release but I still wanted a bit more expression in her face. At the beginning of the dance the focus in her face reads as worried or thinking of the steps; however, after she gets comfortable she just shines. This gap was a bit wide at the beginning of rehearsal but it decreased with every rehearsal. When she was present in the moment rather than in her head, Miss Francis' body language expressed vulnerability, energy, strength, dynamic and commitment in other words; she becomes a dancer rather than an athlete. Those were the moments when she took control of the performance and pulled the audience in.

What advice can you offer to an aspiring performer (like me)?

Seize every opportunity to perform, create and communicate. keep researching and learning, view dance as often as possible and dialogue about your impressions. value who you are as a person and know that your personal interpretation and translation of experience is the substance of your artistry. live a liberated, uncensored life.

9-9-08

Rogetio 1

- room reading— we take inspiration from inanimate/animate objects around room and create phrase (solo)
- Rohelio reconstructs our phrases
- R pairs vs— Alice/me create duet via our solos
- quartets— 3 quartets (2 duets = 1 quart); create quartet from duets (A/me + Chitty/felicia)
- phrase from audition— structure based on lighting

Nov 9, 2008

- room reading— we take inspiration from objects around the room and create phrase work
- I make a solo

9-10-08

Chad 1

- 3 gross motor phrases:
 - 1: new phrase; short; begins walking backwards
 - 2: audition phrase; begins drop to floor; long
 - 3: class phrase; ~~med/long~~ med/long; begins with "teardrop"
- making choreography - reconstructing phrase #3; groups of 3; different facings/timing; all roll same direction! begin by ~~drop~~ dropping to floor
- Gesture phrase: from ~~audition~~ audition; complicated
- Chad ~~ends~~ ends rehearsal early because ~~we are overworked~~ ~~we are overworked~~
- No one leaves! without deciding as a group, we all stay and continue working with gesture phrase
- end rehearsal as group - breath, movement

words from Chad:

we are a tribe

athletic tape ~~on~~ on wrists

piece depends on mastery/execution of choreo

9-15-08

Holly 1

- partnering!
- begin with improv ~~exercise~~ & contact
- falling exercise (2 lines)
- becomes jumping exercise
- H pairs us (me/Kris)
- create lifts based on jumping ex — drawing inspiration/pulling material from improvisation; using improv as a choreo tool (different from improv for the sake of improv:art)
- H creates structure (observation time)
- gesture phrase
- H assigns task: retrograde gesture phrase
- ~~H assigns task: retrograde gesture phrase~~
- H decides to use crows retrograde
- inserts gesture phrase & its retrograde into structure

improv
exercises

9-16-08

Rogelio 2

timing &
spacing
problems

- review material
- new structure: Al/me duet ~~teach~~ to Tolani/Jennie = beginning
- Solos/duets/quartets come ~~to~~ together, ~~and~~ utilized for structure
- walking/2 places in room exercise - first slow, then fast
- kick Alice in face
- tedious! things aren't working ~~≡~~
- ~~exhausted~~
- exhausted
- are things not working because we are exhausted ~~≡~~?
- partnering = frustration
- fall/Ariel catches me - success!

9-17-08

Chad 2

- extended gesture phrase (now appr. $2\frac{1}{2}$ min)
- C ÷ tribe into 2 groups (5 + 5)
- me/alex/kris/heather/jessie — group B;
polish/unify gesture phrase
- chandra/alice/sa/jovan/to — ~~work~~
new material
- groups rejoin — ~~work~~ on 3 phrases
 - 1: ~~work~~ fuck you
 - 2: ~~work~~ hits
 - 3: hits fuck you
- fuck you has new ending
- me/kris/jovan = material works
htu to h well ~~work~~ juxtaposed
- gesture phrase — unison
- cannon ~~to~~ gesture phrase —
 - 1: me/kris
 - 2: alex/jessie
 - 3: heather
- C offers assistant position

EXTRA:

- assist pos (\$200)
- noise! mostly sa, but all of us participate
- feeling comfortable, a lot of laughter
- Chandra ñ (weird energy) — does that
change group dynamic

9-20-08

Alex 1

- improv ~~group dynamics~~ - continuation of warm-up; exploring the group dynamic, the connection between us 5
- Investigating weight share b/w entire group
 - rotating in weight share
 - various weight shares: ~~first~~
 - first: plank type position for me
 - second: inverted
 - third: backs together (alice/me = center)
- Investigative, collaborative, breath, force, strength, coordination, group play, giving/receiving direction, trust, patience ~~that is the goal~~ (weight share experiment)
- phase material:
 - learning it
 - improvising with it
 - transforming it into choreography

☆ Notes:

- birds, migratory patterns
- ~~the~~ group loyalty/love
- fish/schools of
- unwavering union ~~between us~~
- sensing the group

9-20-08

Alice 1

· phrase 1

- performing as a group
- performing as a pair (me/alex)
- timing (speeding up while maintaining ~~the~~ significant dynamics of phrase)
- changing facings

· phrase 2

- me/alaina
- sweatshirt (removing from me & transferring to laura)
- transforming into duet

☆ Notes:

- removing/shedding the ego
- ~~excessive~~ excessive amounts of clothing/props
- duets - transferring clothes
- "A new Earth"

9-22-08

Holly 2

- Creative/brain night
- phrase 2
- retrograde phrase 2
- phrase 1 + 2 becomes one phrase
- original 1 + retro 2 + retro 1 + original 2
- H pairs us: me/tolani

B A
arms legs

✓
integrate into one phrase

- H repairs us: me/alice
- integrate my arm phrase with her leg phrase
- ★ each person now has 2 phrases
- H repairs us: me/jovan
- Create duet using my phrase 2 (me/alice) and jovan's phrase
- utilize facing, proximity, timing, scaling, weight share, contact
- inventory the 4 phrase-phrase from beginning of rehearsal

Notes: Creativity
brainwork!
collaboration

9-23-08

Page 110 3

☆ R puts us in trios : me/alice/tolani

· ~~test~~ 5 gestures based on face

· scale ↑ gesture phrase

— ceiling = forehead

— floor = chin

· make trio from 3 gesture phrases

— no symmetry

— no mirroring

— weight shift and gestures !

☆ Big phrase : me/annie/alice/tolani/chitty

☆ New duet (chitty/annie) → me/alice

— will become new trio (chit/annie/aarvel) →
(me/alice/tolani)

☆ last weeks material 1 : original 1 duet (me/alice)

☆ tiny trio : me/alice/annie

— begins with alice lifting me

☆ Duet 3 (kelly/susie) → (me/alice)

— begins with arm throw

Notes : 5 new phrases + 1 old phrase

☆ Original duet (me/alice) : worked perfectly in last run ; worked because alice started more upstage ; ~~back~~ backpedal into first lift was very successful

9-24-08

Chad 3

- working with Chad pre-rehearsal
- gesture variation phrase
- everyone learns gesture variation phrase
 - group timing, mindless, MS thriller, precise but not forced, grocery shopping/driving/texting
 - facing front
 - facing different directions
- new material!
 - add on to hitsfu phrase
 - add on to fu phrase "Ahh"! part
- trio from last week: me/kris/jovan
 - timing: kris on 1st dundun
jovan/me 2nd dundun
1 stagger jovan on fall
- spacing: watch out for kris!
- quartet: (not me) alice/sa/alex/henther
- ★ ~~quartet~~ trio opens, quartet follows
- new experiment: everyone does gesture var...
 - alice/me hitsfu through ↑
 - sa/to li hitsfu through ↑ after me/alice
- movie time: ~~pick heart up edging~~
- focus should be up ~~edging~~ in first jump in hitsfu phrase!
- work on level changing + focus + timing + inversion

☆ Notes from Chad:

'V for Vendetta'

"Cell" - Stephen King

revolution

matter of fact

grunge chic costumes

fuck you

Heather Wilson "you knew!"

regaining control / taking control

"double think"

9-27-08

Alex 2

- group improv — ~~leader + pack~~ (working in unison/sensing the leader rather than following)
- running as group — outside; sprinting; weaving; jumping; switching places
- inventory on last weeks material:
 - ~~Callie's breath~~ Callie's breath
 - ~~me/kate/Alice~~ stand up →
 - ~~2 count~~ 2 count pause → crack
 - swivel sit → (5.6.7.8).1.2 back
 - on 3 → down on 4 → leg 5
 - leg 6 leg 7 down 8 up 1
- couple improv: ~~me/alice~~ me/alice
 - jumping, finding loft, getting air, flying, birds

9-27-08

Alice 2

- group improv ~~with~~ w props
- creating relationships
- utilizing phrase
- me/laina duet
- p1 10 steps (start w music); ~~face~~ front;
~~pull up~~ pull up R sock; brush-brush;
remove left sock— put on left arm—
pull sleeve down
- p2 ~~cross-cross~~ cross-cross;
overhead; expose face
- p3 R. arm around head replace hood;
drop; walk walk
- p4 roll up (hood falls); ~~starting~~ starting position (sit hip, foot on knee);
laina L handsock—replace hood
- p5 laina breath cue → ~~shoulder~~ shoulder pull
(beginning of original duet)

9-29-08

~~Stack~~
Holly 3

Andrea/Jovan: hand-hand, chin-hip

Alice/~~Stack~~ Sa enter Alex/Adrian space

Holly/Nick: chin-shoulder

H backward crawl - N log roll

Improvisation

· new phrase (E)

— begins with whip (not a pirouette)

· playing with ~~stack~~ a b c d e phrases

· a c e > transitioning between

· e d b

— transition from ~~stack~~ e to d:

~~stack~~ curl up → ^{horizontal} arabesque to 2nd
(turn comes ~~stack~~ up & ungulates side)

· partnering

— observation time

· contact improv/inventory

— drawing ~~stack~~ from ~~stack~~ c.i.

— ~~stack~~ recreating moments

exploring
~~creating~~ relationships

Notes:

• utilizing Nick

Last quarter hour:

Structuring

tuli ← Alex

sa ← Jovan

Jessie

Jessie/sa/tuli: ~~head knock~~ head knock
to end of phrase <

9-30-08

Rogelio 4

- new duet: me/alice
→ ✓ partnering w alice: so smart
- material review
- Create new trio: me/kelly/suzy
→ contact w Rogelio: creating material
- making the ~~3~~ 6tet

~~10-1-08~~
10-1-08

Chad 4

working on structure!

changing B phrase:

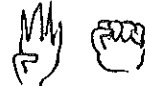
- ~~original~~ "sex gets" instead of shoulder stand
- original ~~version~~ insert:
arm swipe jump → leg switch →
up over ~~retrograde~~ → plank
→ freeze → roll ~~ds~~ arm snake
behind back: head tail, down dog →
dd walks (2) → break r knee →
~~return to original legs~~
up over, head stand R leg L leg.
inversion → down, up over →
polish fuck you

review opening:

- ~~trio~~ → bitch slap → sa exit.
begin walks, enter 2nd row ~~stop~~,
stop outside ~~stop~~ *... → bitch slap 2

Notes:

variation (my phrase): "B" "S"



10-4-08

Alice 3

~~new phrase~~

· new phrase :

- r hand down back → left arm around head → R heel up L leg, arms open - attitude → contraction down to side lunge → up turn → L leg out - turn ⁱⁿ to floor

· creating ~~new~~ new duet : me/jess
- intention : curiosity ; neutrality

· structuring :

- hood entrance
- me/laina duet
- kali/laina duet
- sweatshirt upside down → up . walk up stage right → jess unzip . teeth scarf . unravel . scarf hold fall → jessie in hood . back weight share → jessie release (in place for my release down stage & jacket over head) → jessie leg in sleeve . j invert

10-6-08

Holly 4

String theory
~~multi~~ "multi"

STRUCTURE!

- 2 squares
- Iaina/Jovan = ~~interracial~~ interracial relationships comment
 - group look = cliché?
 - replacing ~~gesture~~ w gesture → head bang phrase
 - what does that change
 - what does it become

- Holly process: trial & error
 - trying timing, material, spacing, energy qualities, intentions
 - i.e. (alex/andrea - sensuality & passion
 - ~~w separate duet~~ separate duet)

Notes:

beginning!
change in canon
Iaina/Jovan look
external ~~something~~ something (past stge R)

~~10-27-08~~ 10-27-08 Holly

October 27, 2008

rhythmic continuity
spacial continuity

Laina & Jovan's gesture repeat
after hens 2 breaks rhythmic
continuity/build
→ removed

refinement of grasp on iron
action intention

validation → I think something...
Holly says it
ex. above (laina/jovan gest)

Creating shapes:

like clay molding ~~like~~ (bend this,
move this, arm here, foot here)

reworking material to use later ~~rework~~
→ build^{ing} motif

hens & laina/jovan — less of isolated
conversation (after changes were
made)



11-3-08

Holly


"together as one"

New Year's Eve



remove walk around  
replace with monkey clamp
→ less of a divide between
center duets and side stage duets

stronger thread with changes
→ especially for moving pillars

 breaking apart & coming together
simultaneously

Dance Perspectives Essay

Summary of Dance Studies

Fundamentals of Composition I and II

- Learned about the creative process while discovering our own
- Learned and utilized dance vocabulary
- Explored how to write/speak about dance
- Received guidance in the creative/choreographic process via “coaching”
- Explored the use of music vs. silence and the value of both in creating movement
- Completed solo/duet/group choreography (the art of collaboration)
- Explored various types of improvisation for both exploratory and functional purposes

Dance Styles and Forms

- Learned about music theory: the structure of music, its origins, its significance
- Learned about dance structure and its role in the choreography process
- Deepened our exploration through writing about our own process
- Explored the transformation of choreography between solo/duet/group work
- Learned about and drew inspiration from the collaborative partnership between Merce Cunningham and John Cage
- Explored structured improvisation in a performance setting

Laban Movement Analysis

- Developed an understanding of Body, Effort, Shape, and Space
- Developed an understanding of Bartenieff Fundamental Patterns of Total Body Connectivity
- Explored the value of both Laban and Bartenieff fundamentals and how to utilize them in learning/creating choreography
- Cultivated our knowledge of Laban and Bartenieff via utilizing them in the analytical writing/discussion process

Music for Dance/Drumming

- Discussed the advantage of expanding one’s technique/knowledge/abilities across disciplines
- Learned about African tradition through song and dance
- Cultivated an understanding of drumming technique
- Practiced working collectively in polyrhythms
- Learned about music theory (how to read and write music on a basic level)
- Learned basic tap technique

- Learned about the significance of counting music and maintaining rhythm as a dancer
- To Dance Is Human: Dance, Culture, and Society

- Learned about cultural differences and the role they play in the art of dance
- Learned about and practiced Native American traditions
- Learned about and practiced the art of storytelling
- Discussed the issue of prejudice in our own society as well as others
- Learned and utilized vocabulary of the social sciences/natural sciences/psychology
- Explored dance as a natural phenomenon that can be found everywhere and in everyone

Dance History

- Learned about the origins of dance
- Learned about and viewed various dance genres
- Learned about and discussed the influence of society on dance and vice versa
- Learned about several significant individuals and their roles as pioneers of dance
- Learned about/viewed professional dance and discussed its sustenance in past/present/future societies
- Practiced written analysis of dance on film

Kinesiology I

- Learned about the human anatomy from its most basic/simple level to its most complex
- Learned about the significance of understanding one's own body through a scientific perspective and how to utilize this knowledge as a dancer
- Learned about/discussed nutrition for dancers
- Developed basic kinesiology skills such as measuring one's heart rate

Kinesiology II

- Learned about the human anatomy on a refined level
- Memorized the names/functions/placement of various bones and muscles
- Learned and practiced various Pilates exercises
- Completed our own individual training program
- Learned how to assess one's own injuries/issues in a safe and effective manner

Principles of Teaching

- Learned about/discussed the California Visual and Performing Arts Framework and The National Standards for Arts Education
- Explored the skills and tools required to teach dance
- Created and executed various types of lesson plans (both lecture and technique) for our peers

- Learned and memorized the logistics of teaching dance in both lower and higher educational settings

• Ballet

- Cultivated classical technique
- Discussed the contributions of classical technique to contemporary movement
- Deepened our self-exploration through written analysis

Modern

- Developed a sense of one's own artistry
- Further explored the art of performance and its relationship with technique
- Investigated the connectivity between various disciplines and genres of performance through discussion/written analysis

Jazz

- Explored and practiced both contemporary and traditional styles of jazz
- Utilized the classroom and class-time as performance opportunity

World Dance (Swing and Salsa)

- Learned about/practiced the finite skill involved in traditional partner dancing
- Learned various techniques of social/ballroom dance
- Explored newly acquired technique in a social environment outside the classroom

Yoga

- Learned about/utilized various yoga practices including the Ashtanga, Anusara, Iyengar, and Hatha methods
- Explored and deepened our understanding of our own practice through journaling
- Developed significant knowledge regarding the technique and philosophy of yoga
- Developed a strong self-practice
- Discussed the relationship between dance and yoga
- Explored and deepened my sense of breath

Dance Conditioning/Pilates

- Practiced Pilates exercises for the purpose of conditioning and cultivating correct alignment/muscle use in dance technique
- Explored and deepened awareness of my body and its functioning

Contact Improvisation:
A Piece of History in the Present

Heather Francis

Senior Thesis: Preparation and Project

Judith Scalin and Kristen Smiarowski

December 2008

Contact improvisation plays a vital role in both the history and present happenings of performance art—specifically in the dance perspective as a separate entity. As a movement form borne out of various individuals, communities, and social contexts, contact improvisation is distinguishable by nature and indefinably unique in its own right. Furthermore, the complexity of its origins directly contributes to its elaborate and multi-faceted nature. Novack best articulates the fundamentals of this composite structure via her broad-based definition of the contact genre:

Contact improvisation is most frequently performed as a duet, in silence, with dancers supporting each others' weight while in motion. Unlike wrestlers, who exert their strength to control a partner, contact improvisers use momentum to move in concert with a partner's weight, rolling, suspending, lurching together. They often yield rather than resist, using their arms to assist and support but seldom to manipulate. Interest lies in the ongoing flow of energy rather than on producing still pictures, as in ballet; consequently, dancers doing contact improvisation would just as soon fall as balance. Although many contact improvisers demonstrate gymnastic ability, their movement, unlike that of most gymnastic routines, does not emphasize the body's line or shape. Even more important, they improvise their movement, inventing or choosing it at the moment of performance. (1990, p. 8)

Based on the essential elements of contact improvisation and the various characteristics thus exhibited, this movement form is best examined via the following three perspectives: the social, the physical, and the functional.

The socially-based aspects of contact improvisation are rooted in the birth, evolution, and overall context of the genre itself. Borne into the arms of a politically and socially motivated country during a decade of revolutionary significance, contact improvisation quickly outgrew the “experimental art” label and became known as a social phenomenon (J. Nunez Jensen, Dance History lecture, Loyola Marymount University, November, 2007). It thrived at the heart of the

country's most dominant voice—young, educated, middle-class Americans—and as a result, spread rapidly across communities (Novack, 1990, p. 10). The prevalence of contact improvisers among this demographic, which was both socially influential and unrefined, made the social relevance of their art rather conspicuous, and perhaps even enhanced it (J. Nunez Jensen, Dance History lecture, Loyola Marymount University, November, 2007). As the cultivation of new movement ensued, both participants and observers began to experience the “dancing as an expression of a way of life with certain values. The body...became imbued with specific meanings” (Novack, 1990, p. 10). The undecorated and ubiquitous foundation of contact improvisation facilitated and strengthened a bond among participants and viewers alike. This common understanding, both inherent and evolved, is based on the principles of the body, its central role within (as well as outside) the art of movement, and the implications it evokes. Specific undercurrents of contact improvisation include the destruction of gender roles, social systems, and traditional formalities of performance art. The idea of neutralizing gender stereotypes was addressed through contact partnering, which opposed the traditional “male-lifts-female” partnering seen in classical dance forms. Contact partnering calls for partners of either sex, any shape, and any size; it encourages unconventional ways of sharing, taking, giving, tossing, launching, and flinging weight. The refusal to employ a director or leader within contact groups is representative of egalitarian rule and an overall dismissal of social hierarchies. The intentional lack of discernment between professional and inexperienced dancers in contact communities further demonstrates their abandonment of a hierarchical social order. Additionally, the informal setting of contact improvisation, whether it is performance or mere play, defies the traditions of concert dance. While this casual nature supports the underlying principles of

contact, it also speaks volumes on the subject of performance art and the expectations given to it (Novack, 1990, p. 11). Although these ideas were only represented within the contact community, they were representative of the changes being sought across nations. Ultimately, the benefits of time and evolution encouraged the phenomenon to crystallize as its own genre of movement. The evolution of the movement itself, including the change in physicality and underlying intentions, further demonstrates the anthropological component of the art:

By the early '80s, change in contact improvisation and in American culture was evident. The dance style, which in the early years had been extremely intense, risky, uncontrolled, and inwardly focused, had become more facile, fluid, controlled, and outwardly focused. Its former mixture of participation and presentation had given way in large part to a more clearly presentational manner. (Novack, 1990, p. 12)

Moreover, the gradual transformation of the contact aesthetic gave way to a new perspective for contact improvisation: the performance perspective. The emphasis on contact movement shifted from its traditionally inward and boundary-defying tendencies to a physically intelligent and aesthetically-motivated methodology.

Transformation is an inevitable process. It occurs not only in the living and the organic, but also in that which originates from the living: ideas, concepts, notions, happenings (M. Anderson, General Psychology, Loyola Marymount University, January, 2008). Art is no exception from this natural law; it evolves at its own pace and according to its own influences. The contact improvisation movement experienced such a transformation across the late 70's and early 80's (J. Nunez Jensen, Dance History lecture, Loyola Marymount University, November, 2007). While the gradual changes within the movement and movers were likely a product of time, of which refinement in skill and vocabulary is often consequential, there were certainly

other contributors. For example, “practical concerns...most significantly the need to exchange weight without getting hurt or hurting one’s partner stimulated technical developments. Thus, dancers focused on how to control and soften the actions of falling, rolling, catching, and supporting” (Novack, 1990, p. 114). The movement vocabulary, intentions, and aesthetic of contact dance felt the greatest affects of this change. Vocabulary solidified, movement intentions shifted to an outward focus, and the work began to be executed with precision, technical proficiency, and physical efficiency. “By 1982, dancers seemed less concerned with doing *only* contact improvisation in a performance, and though the give and take of weight was still at the heart of the performance, how the weight exchange occurred seemed equally important” (Novack, 1990, p. 114). Novack’s commentary on the “new” contact improvisation, which began developing over two decades ago, can easily be applied to the contact work of today. Companies such as Headlong Dance Theatre of Philadelphia is a premiere example of a successful contact company; its cast of skillful artists as well as the frequency with which they produce their work is consistent with many well-established modern dance companies along the East Coast (D. Brick, personal communications at American Dance Festival, July 2008). As evidenced by Headlong Dance, and other companies of similar stature, contact improvisation is neither outdated nor rigid within its traditions; rather, it is continuously cultivating new paths for itself alongside today’s contemporary dance and performing arts culture.

In addition to the social and physical facets of contact improvisation, there exists a third and somewhat overlooked element—the element of functionality. In other words, improvisation is not only a means for performance but also serves as a tool for devising choreography (H. Johnston, personal communications at Ledges and Bones Workshop, July 2007). In particular,

contact improvisation, a more specified genre of movement than general improvisation, follows suit closely. The utilization of contact improvisation as a choreographic device was not necessarily an intentional feat. While it developed as a socially driven, innovative performance art, it evolved into a well-defined movement style with extreme functionality. Moreover, it offers the choreographic process certain faculties that are individual to contact work. The spontaneity of the improvisation offers an element of idiosyncratic movement that otherwise might not be discovered; the contact factor, however, invites choreography into a different realm altogether. Fundamentally, contact improvisation as a tool serves both the artistry and the technicality of composition (H. Johnston, Modern V, Loyola Marymount University, November 2008). Logistically, it is used as a compositional device for various practical reasons, which Novack articulates subsequently:

The presence of another body as a lever or surface allows a dancer to do movements which are impossible to execute alone. The spatial dynamics of two bodies moving together produce part of the athleticism of the form, enabling certain kinds of lifts and falls that can be very spectacular to do and to watch. (Novack, 1990, p. 189)

Novack refers to the essentiality of two or more bodies and the influence it has over the time, space, and energy dynamics of the movement. When taken to extreme measures, contact improvisation is capable of producing movement that is seemingly impossible. It asks the individual to do what it would otherwise not do alone, yet it does not violate or stray from one's natural potential. Thus, the movement (or potential choreography) reveals itself.

In contact improvisation, each person is conceived of as an individual yet cannot do the dance unless it is shared with another. Contact improvisation defines the self as the responsive body and also as the responsive body listening to another responsive body, the

two together spontaneously creating a third force that directs the dance. The boundaries of the individual are crossed by “seeing through the body” and “listening through the skin,” allowing the dance to unfold. In order to understand this aspect of how contact improvisation creates a way of dancing, the movement must be seen within the context of improvisation, the process through which the dance is generated. (Novack, 1990, p. 189)

Holly Johnston, who serves as artistic director of Ledges and Bones Dance Project and assistant professor of dance at Loyola Marymount University, fully endorses and utilizes contact improvisation as a means to create work. As an experienced contact improviser and a veteran of contemporary dance in both the performance and choreographic context, Johnston offers profound insight into the functionality of contact work. Her use of various contact improvisation exercises throughout the rehearsal process is a testament to her mastery and appreciation of the contact art form. For example, she will frequently divide her cast into pairs and request that each pair participate in a guided improvisation. The guidance is given verbally and includes both emotional and physical cues (i.e. explore various types of emotional relationships; or explore gesture; or explore weight share and the aerial plane). Following an extensive investigation between dancers, Holly will assess the improvisation that took place and subsequently draw inspiration from the experience and its residual energy. Oftentimes, her inspiration manifests literally; in that case, she will attempt to recreate original moments observed in the exercise. The end result is phenomenal: a plethora of original works exuding extraordinary innovation, artistry, and technical demands (H. Johnston, personal communication in rehearsals for *Interchange*, September - November 2008).

Contact improvisation is a piece of living history. It holds the utmost historical significance while maintaining substantial relevancy to performance art today. Not only does it play a vital role in multiple genres of dance, but it has a strong social component, as well.

Fundamentally, contact movement can be thoroughly discussed and applied via three classifications—the social, the physical, and the functional. These three separate components speak volumes for the complexity of contact’s origins and structure. Ultimately, it is unlike any other art form and for that, deserves extensive and continuous investigation (within the contexts of art *and* society).

References

Novack, C.V. (1990). *Sharing the dance: contact improvisation and american culture*.

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Aesthetic Statement

How does one justifiably articulate something that is utterly nonverbal. In other words, which words or phrases can I string together in order to communicate to others the essence of my chosen aesthetic, considering that the latter is of a (nearly) purely visual nature? The notion in itself seems oxymoronic. I realize, of course, that words are meant to serve this very purpose: to share our ideas and experiences, even when words cannot fully express the true capacity of those ideas. Rather than turn my aesthetic statement into a discussion on my philosophy of verbal communication, I merely intend to point out that the following aesthetic statement may not do my sentiments justice.

An artist's aesthetic does not merely come to exist out of thin air. Rather, it is a seed born in every potential artist. That seed ripens and blossoms in tandem with the maturation of the artist. Eventually, the artist and its respective aesthetic crystallize together and in doing so, become one single entity. This has certainly been the case for my artistic journey and the development of my personal aesthetic. While I have become a more enlightened dancer through both experience and formal education, my aesthetic has become more informed, as well. One might argue that my artistic preferences have merely changed in cooperation with my exposure to new and varying types of work. I beg to disagree: the word "change" implies that my current aesthetic is not what it once was, and that is simply not true. My chosen aesthetic is everything that it once was plus all that it is now. It has expanded, evolved, morphed, flourished, and solidified, but never has it plainly redefined itself. It is like a painting to which I am always

adding, but never removing, new and different colors, while vibrant on their own, they produce a unique texture and image when mingled together.

My ambitions have taken me many places. I had the privilege of attending the TSOA Six Week Dance Intensive at New York University, American Dance Festival, American College Dance Festival, and various other programs outside of LMUDT. While these opportunities have certainly contributed to my physical training, they have also offered me the gift of education and experiential knowledge. In other words, each program was an explorative haven: not only was I able to observe and absorb, but I was able to immediately engage in unique, respected, and unfamiliar dance communities across the country. Moreover, I witnessed live performances by an extensive variety of professional artists and companies the new, the esteemed, the unknown, and at times, even the legendary. It opened my eyes to the phenomenon that is dance and the breadth that it offers. As a result, I find myself far more capable of identifying and articulating my preferred aesthetic and comprehending its relevancy (historically, presently, methodologically, and categorically/stylistically speaking.) In addition to this improvement, I am able to provide a wide range of tangible illustrations of my aesthetic, as well. These illustrations come in a number of forms: the choreographic voice, the physicality of a specific performer, and the individual works they create. The plethora of professional artists and work that I have come across in the past few years provides me with a “pool” of aesthetic references. This pool consists of every relevant person, movement, interaction, experience, and idea that I have been exposed to thus far in my artistic journey. Needless to say, my future encounters will make contributions, as well.

There are a number of components involved in defining one's own aesthetic. In order to establish a foundation for my aesthetic statement, I must first address its most palpable element: the element of physicality. By assessing the physical features initially, I am able to present a base and visual introduction to the aesthetic as a whole. In turn, this facilitates familiarization with the currently ambiguous aesthetic and ultimately, brings others closer to understanding it comprehensively. Strength, fluidity, weight, and speed are four basic qualities of movement to which I am drawn. Additionally, and more specifically, I prefer non-traditional shapes (i.e. hip hiked with foot dangling as opposed to classical passé) and the utilization of atypical technique (i.e. the employment of technique through subtle and innovative means in order to further the work's intention, as opposed to blatant use of technique for decorative purposes.) While there are always exceptions, I find that I am most captivated by work that is balanced in terms of its planar/level usage (three-dimensionality as promoted by the Laban Cube) and its integration of phrase material (braiding of gestural and gross motor movement). Speaking in strictly physical terms can be quite limiting given the fact that choreography is largely defined by other ingredients. Needless to say, physicality is never just physical. It is intertwined with endless possibilities that encompass everything from the coordination of one's breath to the radiance of one's energy. As stated above, the purpose of addressing the physical qualities first is to provide a basic sketch of my aesthetic and from there, fill in the defining details. Thus, the "image" will gradually form, ultimately amounting to a vivid, full-fledged illumination of my aesthetic.

Subsequent to the somatic features already discussed, there are structural, musical, and presentational elements that need to be assessed. To the average audience member, the structure of a well-designed piece will likely go unnoticed; he may give praise to the work, but it is

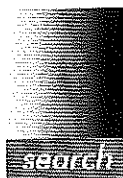
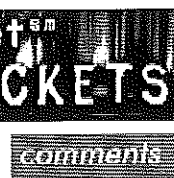
unlikely that he will exclaim, "What a flawlessly crafted structure!" However, if witness to a poorly designed piece, that same audience member will certainly object to the work, hopefully with a faint recognition of the reason for its lack of success. I only mention this tendency among audience members to illustrate a brief but significant point: choreographic structure is not immediately discernible to the average viewer, but its success is crucial to the success of the entire piece.

The trained eye, on the other hand, is keen to structural choices. I have a deep appreciation for choreographers who are willing to push the structural boundaries, so to speak. Trisha Brown is a premier example; works such as *Set and Reset* (1983) and *PRESENT TENSE* (2003) are structural masterpieces. (A. Yager, personal communication, American Dance Festival, June, 2008). Indeed, they are successful, but more so, they are awe-inspiring. They are extraordinary in their entirety, and it is directly related to their innovative and sound structure. There are endless possibilities when it comes to structuring movement. Those that intrigue me on a consistent basis are as follows: the use of unison (in moderation) and "time lags" (i.e. a 6-count interval between dancer A performing phrase X and dancer B performing phrase X), the use of contact work (only when executed with precision), and the use of intricate traveling patterns. Doug Varone's *Lux* (2006) and Shen Wei's *Connect Transfer* (2004), both of which I saw performed live by their respective companies (American Dance Festival, Summer 2008), make exceptional use of the third structural concept. In fact, those two works bring new meaning to the idea of intricate movement patterns.

The journey of the last four years has been vast and wide, both literally and figuratively. I have ventured many places geographically, as well as artistically. It is across this universe of

places that I have come to be connected to the dancers and choreographers who are both my contemporaries and my ancestors. My contributions to this collective are just beginning. I am eager to take my next steps and see where my artistic travels will lead, and what many wonderful experiences await me along the way.

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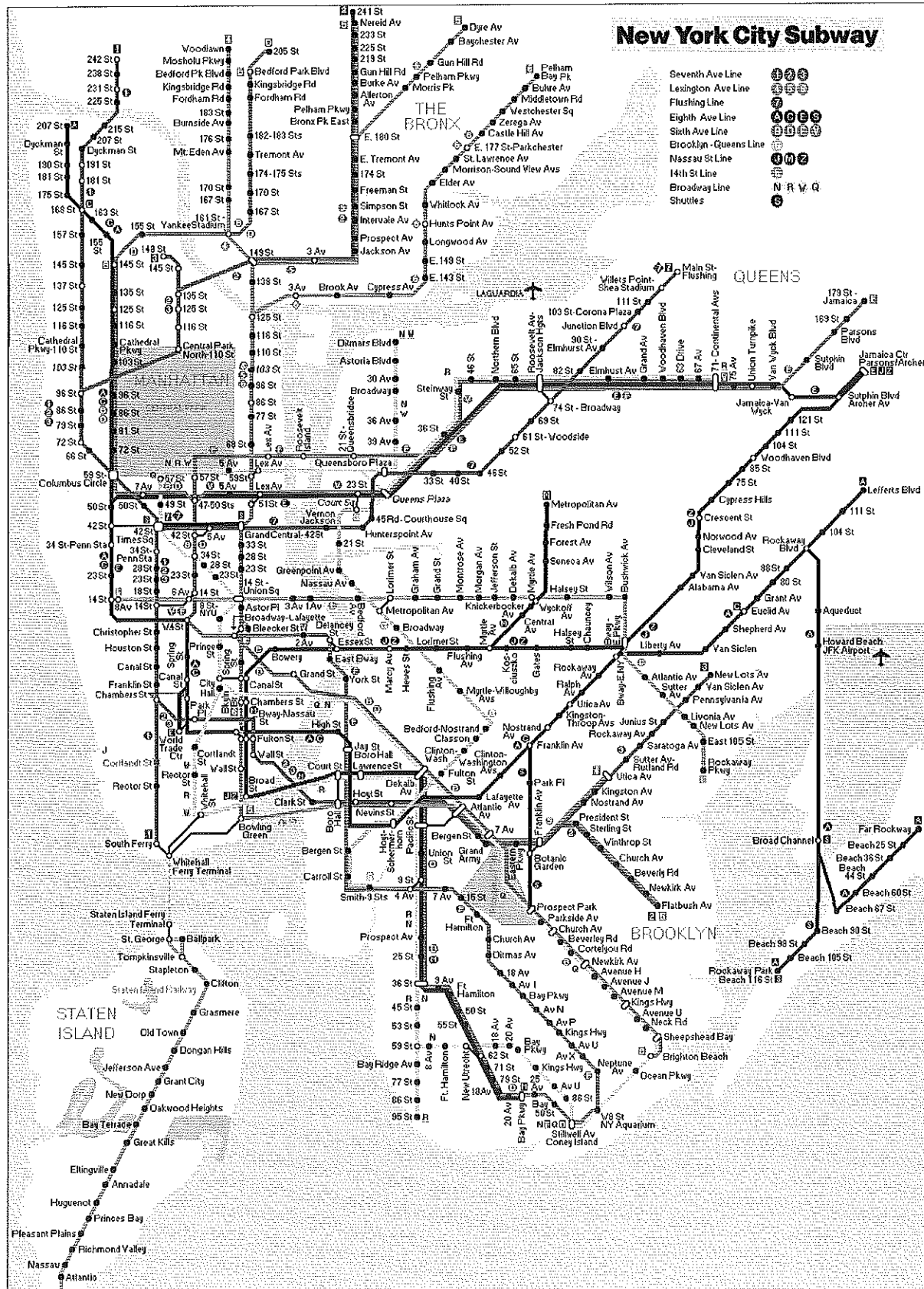
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Finding Your First Apartment



Tina Fineberg for The New York Times

First-time apartments hunters in New York are often shocked at how little they get for their money. A studio on the Upper East Side is listed at \$1,750 a month.

By VIVIAN S. TOY
Published: April 20, 2008

THE dream: finding a one-bedroom, one-bath apartment in an elevator building with a doorman in Greenwich Village for \$2,000 a month.

The reality: nearly impossible.

Spring is the season when newly minted college graduates flock to New York City to start their careers. They begin the search for their dream apartment, brokers say, with the same single-minded determination that earned them their degrees and landed them their jobs in the first place.

But that determination only goes so far when it comes to Manhattan real estate.

"Almost every single person I've worked with thinks

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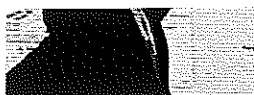


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Laura Pedrick for The New York Times

NOW HEAR THIS Citi Habitats holds seminars each year at about 20 universities around the country for students planning to move to New York. Cullen Hikono, a Citi Habitats broker, told a gathering at Princeton that they should expect to live with roommates.

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appalled that “they think I’m trying to fool them or something, and they run away and I don’t hear from them again.”

Alternatively, the renter checks his or her expectations and grudgingly decides to raise the price limit, look in other neighborhoods or get a roommate. “When expectations are very high, the process can be very frustrating,” Mr. Hunt said.

The thousands of new graduates who will be driving the engine of the city’s rental market from now until September will quickly learn that renting in New York is not like renting anywhere else.

The second shock is likely to be how small a Manhattan apartment can be. It is not uncommon in New York, for example, to shop for a junior one-bedroom or a convertible one-bedroom, neither of which is a true one-bedroom at all but really a studio that already has or can have a wall put up to create a bedroom.

Aside from the realities of price and space, the requirements set by New York landlords are also bound to help turn a bright-eyed first-time renter’s outlook grim. To start with, landlords want only tenants who earn at least 40 times the monthly rent, which means an \$80,000 annual salary for a \$2,000 apartment. According to census data, more than 25,000 graduates ages 22 to 28 moved to the city in 2006, and their median salary was about \$35,600.

Those who don’t make 40 times their monthly rent need a guarantor, usually a parent, who in turn must make at least 80 times the monthly rent. In addition to a security deposit, some landlords also want the first and last month’s rent. Tack on a broker’s fee and a prospective renter for that \$2,000 apartment is out of pocket nearly \$10,000 just to get the keys to the place.

“There’s a lot of stuff that doesn’t happen in other markets,” said Gary Malin, the president of Citi Habitats. “On top of that, every owner also has their own requirements, so just because you qualified here doesn’t mean you’ll qualify there. And there’s no rhyme or reason to it.”

So the key to finding that first apartment is to learn as much as possible about the market before arriving in the city and also to know that keeping an open mind will make the search easier. “People who walk in with blinders on and can only say, ‘I want, I want,’ when their budget doesn’t allow for it, they create this anxiety,” Mr. Malin said. “You have to be flexible and you have to come to the city armed with information and financial paperwork.”

Mr. Malin said that the volume of calls his agency has fielded in the last few weeks would suggest the city is headed for another strong rental season. The market was so tight last year that the vacancy rate hovered under 1 percent, but the rate has now inched a little over 1 percent, he said, so there will be slightly more inventory and prices

there’s a golden nugget of an apartment waiting right for them,” said Paul Hunt, an agent at Citi Habitats who specializes in rentals. “They all want to be in the Village, and they all want the ‘Sex and the City’ apartment.”

The first shock for a first-time renter will probably be the prices.

Consider that the average monthly rent for a one-bedroom in the Village is more than \$3,100 and that the average for a studio is just over \$2,200. Or that the average rent for a one-bedroom in a doorman building anywhere in Manhattan is close to \$3,500.

Mr. Hunt said that when he shows prospective renters what their budget really can buy, they are sometimes so



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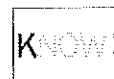
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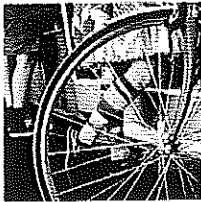
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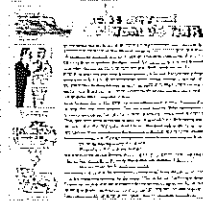
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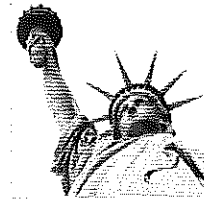
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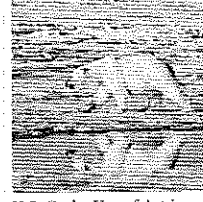


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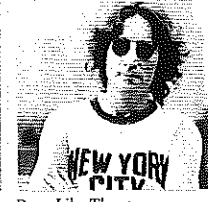
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AMP # NY005010310P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
1	3324615		001	1229 PARK PLACE	11213	DEVELOPMENT MANAGEMENT OFFICE
1	3324615	M	001	180 TROY AVENUE	11213	
2	3324614	M	002	1191 PARK PLACE	11213	
3	3324613	M	003	205 ALBANY AVENUE	11213	
3	3324613		003	1185 PARK PLACE	11213	DAY CARE CENTER
4	3324612	M	004	193 ALBANY AVENUE	11213	BOILER
5	3324609	M	005	1008 SAINT MARKS AVENUE	11213	
6	3324617	M	006	162 TROY AVENUE	11213	
6	3324617		006	164 TROY AVENUE	11213	COMMUNITY CENTER

ALBANY II

Managed by: ALBANY
Development (NY) #: NY005216C

Program: FEDERAL Units: 400

Development EDP # 524
Operating EDP #: 524

Borough: BROOKLYN
CD#: 08

TDS # 085
AMP # NY005010310P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
7	3324611	M	007	1400 BERGEN STREET	11213	
8	3324609	M	008	1414 BERGEN STREET	11213	
9	3324610	M	009	1430 BERGEN STREET	11213	

AMSTERDAM

Managed by: AMSTERDAM
Development (NY) #: NY005220A

Program: FEDERAL Units: 1,084

Development EDP # 530
Operating EDP #: 530

Borough: MANHATTAN
CD#: 07

TDS # 022
AMP # NY005010220P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
1	1081771	M	001	40 AMSTERDAM AVENUE	10023	
1	1081771		001	205 WEST 61ST STREET	10023	DEVELOPMENT MANAGEMENT OFFICE
1	1081771	M	002	50 AMSTERDAM AVENUE	10023	ROOFTOP LEASE LOCATION
2	1082575	M	003	60 AMSTERDAM AVENUE	10023	BOILER
2	1082575	M	004	70 AMSTERDAM AVENUE	10023	
3	1082576	M	005	80 AMSTERDAM AVENUE	10023	
3	1082576		005	206 WEST 64TH STREET	10023	AFTER SCHOOL PROGRAM
3	1082576	M	006	90 AMSTERDAM AVENUE	10023	ROOFTOP LEASE LOCATION
3	1082576		006	94 AMSTERDAM AVENUE	10023	SOCIAL SERVICES OFFICE
4	1082577	M	007	216 WEST 62ND STREET	10023	
5	1082578	M	008	217 WEST 62ND STREET	10023	
5	1082578	M	009	216 WEST 63RD STREET	10023	COMMUNITY OPERATIONS SPACE
6	1082579	M	010	217 WEST 63RD STREET	10023	
6	1082579	M	011	210 WEST 64TH STREET	10023	
6	1082579	M	012	216 WEST 64TH STREET	10023	
6	1082579		012	218 WEST 64TH STREET	10023	COMMUNITY OPERATIONS SPACE (VACANT)
7	1082580	M	013	228 WEST 62ND STREET	10023	
8	1082581	M	014	229 WEST 62ND STREET	10023	
8	1082581	M	015	228 WEST 63RD STREET	10023	LAUNDRY ROOM
9	1082583	M	016	242 WEST 62ND STREET	10023	
10	1082582	M	017	241 WEST 62ND STREET	10023	
10	1082582	M	018	242 WEST 63RD STREET	10023	
11	1082584	M	019	249 WEST 61ST STREET	10023	ROOFTOP LEASE LOCATION
11	1082584	M	020	250 WEST 61ST DRIVE	10023	
12	1082585	M	021	247 WEST 61ST DRIVE	10023	
12	1082585	M	022	248 WEST 62ND STREET	10023	
13	1082586	M	023	249 WEST 62ND STREET	10023	

NOTE: BLDG# = Building # SH# = Stairhall # (Account # for FHA) M = Residential Mailing Address BIN# = Building Identification Number

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13	1082586	M	024	250 WEST 63RD STREET	10023	
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AMSTERDAM ADDITION

Managed by: AMSTERDAM Development EDP # 453 Borough: MANHATTAN TDS # 187
Development (NY) #: NY005366 Program: STATE Units: 175 Operating EDP #: 453 CD#: 07 AMP # NY005010220P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
1	1030340		025	243 WEST 64TH STREET	10023	DAY CARE CENTER
1	1030340	M	025	240 WEST 65TH STREET	10023	LAUNDRY ROOM
1	1030340		025	250 WEST 65TH STREET	10023	COMMUNITY CENTER/ NORC

ARMSTRONG I

Managed by: ARMSTRONG I Development EDP # 325 Borough: BROOKLYN TDS # 210
Development (NY) #: NY005120 Program: FEDERAL Units: 371 Operating EDP #: 325 CD#: 03 AMP # NY005012100P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
				513 GREENE AVENUE	11216	DEVELOPMENT GROUNDS
1	3050204	M	041	362 CLIFTON PLACE	11216	
1	3050203	M	042	360 CLIFTON PLACE	11216	
1	3050202	M	043	358 CLIFTON PLACE	11216	
1	3050201	M	044	356 CLIFTON PLACE	11216	
1	3050200	M	045	354 CLIFTON PLACE	11216	
1	3050199	M	046	352 CLIFTON PLACE	11216	
1	3050198	M	047	350 CLIFTON PLACE	11216	
1	3050197	M	048	348 CLIFTON PLACE	11216	
1	3050196	M	049	346 CLIFTON PLACE	11216	
1	3050169	M	050	344 CLIFTON PLACE	11216	
2	3322160	M	009	366 CLIFTON PLACE	11216	
2	3322159	M	010	380 CLIFTON PLACE	11216	BOILER
3	3322162	M	011	388 CLIFTON PLACE	11216	
3	3322161	M	012	396 CLIFTON PLACE	11216	
4	3322153	M	013	545 GREENE AVENUE	11216	
4	3322152	M	014	555 GREENE AVENUE	11216	
5	3050667	M	051	304 LEXINGTON AVENUE	11216	
5	3050666	M	052	302 LEXINGTON AVENUE	11216	
5	3050665	M	053	300 LEXINGTON AVENUE	11216	
5	3050664	M	054	298 LEXINGTON AVENUE	11216	
5	3050663	M	055	296 LEXINGTON AVENUE	11216	
5	3050662	M	056	294 LEXINGTON AVENUE	11216	
5	3050661	M	057	292 LEXINGTON AVENUE	11216	
5	3050660	M	058	290 LEXINGTON AVENUE	11216	
5	3050659	M	059	288 LEXINGTON AVENUE	11216	
5	3050658	M	060	286 LEXINGTON AVENUE	11216	
5	3050657	M	061	284 LEXINGTON AVENUE	11216	
5	3050656	M	062	282 LEXINGTON AVENUE	11216	
5	3050655	M	063	280 LEXINGTON AVENUE	11216	
5	3050619	M	064	278 LEXINGTON AVENUE	11216	
6	3322208	M	016	310 LEXINGTON AVENUE	11216	
6	3322207	M	017	320 LEXINGTON AVENUE	11216	BOILER
7	3322210	M	018	330 LEXINGTON AVENUE	11216	
7	3322209	M	019	336 LEXINGTON AVENUE	11216	
8	3322227	M	020	435 GATES AVENUE	11216	
8	3322226	M	021	441 GATES AVENUE	11216	BOILER
9	3050927	M	065	447 GATES AVENUE	11216	
9	3050926	M	066	449 GATES AVENUE	11216	
9	3050925	M	067	451 GATES AVENUE	11216	
9	3050924	M	068	453 GATES AVENUE	11216	
9	3050923	M	069	455 GATES AVENUE	11216	
9	3050922	M	070	457 GATES AVENUE	11216	
9	3050921	M	071	459 GATES AVENUE	11216	
9	3050920	M	072	461 GATES AVENUE	11216	
9	3050919	M	073	463 GATES AVENUE	11216	
9	3050918	M	074	465 GATES AVENUE	11216	
9	3050917	M	075	467 GATES AVENUE	11216	
9	3050916	M	076	469 GATES AVENUE	11216	
9	3050915	M	077	471 GATES AVENUE	11216	
9	3050914	M	078	473 GATES AVENUE	11216	
9	3050907	M	079	475 GATES AVENUE	11216	
10	3350437	M	023	360 NOSTRAND AVENUE	11216	SENIOR CENTER/ MAINTENANCE AREA/ BOILER/ LAUNDRY ROOM
11	3050588		083	260 LEXINGTON AVENUE	11216	DEVELOPMENT MANAGEMENT OFFICE
11	3050588		084	262 LEXINGTON AVENUE	11216	HEAD START CENTER
11	3050588		085	264 LEXINGTON AVENUE	11216	SCHOOL (CLOSED)
12	3050588	M	080	254 LEXINGTON AVENUE	11216	
12	3050587	M	081	252 LEXINGTON AVENUE	11216	
12	3050587		081	252A LEXINGTON AVENUE	11216	NYCHA SOCIAL SERVICES OFFICE
12	3050586	M	082	250 LEXINGTON AVENUE	11216	

NOTE: BLDG# = Building # SH# = Stairhall # (Account # for FHA) M = Residential Mailing Address BIN# = Building Identification Number

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ARMSTRONG II

Managed by: ARMSTRONG I Development EDP # 355 Borough: BROOKLYN TDS # 228
Development (NY) #: NY005116 Program: FEDERAL Units: 248 Operating EDP #: 325 CD#: 03 AMP # NY005012100P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
1	3322166	M	025	375 LEXINGTON AVENUE	11216	
1	3322165	M	026	385 LEXINGTON AVENUE	11216	
1	3322173	M	027	395 LEXINGTON AVENUE	11216	BOILER
1	3322174	M	028	405 LEXINGTON AVENUE	11216	
1	3322175	M	029	415 LEXINGTON AVENUE	11216	COMMUNITY & TENANT ASSOCIATION ROOM
1	3322216	M	030	280 TOMPKINS AVENUE	11216	
2	3322212	M	031	360 LEXINGTON AVENUE	11216	
2	3322211	M	032	370 LEXINGTON AVENUE	11216	
2	3322213	M	033	380 LEXINGTON AVENUE	11216	
3	3322214	M	034	390 LEXINGTON AVENUE	11216	
4	3322228	M	035	775 MARCY AVENUE	11216	
4	3322229	M	036	785 MARCY AVENUE	11216	
4	3322230	M	037	791 MARCY AVENUE	11216	
5	3322236	M	038	499 GATES AVENUE	11216	
5	3322234	M	039	505 GATES AVENUE	11216	BOILER
5	3322235	M	040	515 GATES AVENUE	11216	
6	3050974		086	495 GATES AVENUE	11216	COMMUNITY CENTER

ASTORIA

Managed by: ASTORIA Development EDP # 517 Borough: QUEENS TDS # 026
Development (NY) #: NY0052131 Program: FEDERAL Units: 1,104 Operating EDP #: 517 CD#: 01 AMP # NY005000260P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
1	4430788	M	001	4-21 ASTORIA BOULEVARD	11102	
1	4430788		001	4-25 ASTORIA BOULEVARD	11102	NYCHA SOCIAL SERVICES OFFICE
2	4430778	M	002	28-02 8TH STREET	11102	
3	4430777	M	003	27-10 8TH STREET	11102	
4	4430782	M	004	4-10 27TH AVENUE	11102	
5	4430787	M	005	4-03 ASTORIA BOULEVARD	11102	
5	4430787		005	4-05 ASTORIA BOULEVARD	11102	COMMUNITY CENTER/ SENIOR CENTER
6	4430781	M	006	3-20 27TH AVENUE	11102	
7	4430780		007	3-02 27TH AVENUE	11102	
7	4430780	M	007	3-04 27TH AVENUE	11102	BOILER
8	4430779	M	008	2-10 27TH AVENUE	11102	
9	4430786	M	009	1-25 ASTORIA BOULEVARD	11102	
10	4430783	M	010	27-05 1ST STREET	11102	
11	4430784	M	011	27-25 1ST STREET	11102	
12	4430785	M	012	1-05 ASTORIA BOULEVARD	11102	
13	4430799		013	4-20 ASTORIA BOULEVARD	11102	DEVELOPMENT MANAGEMENT OFFICE
13	4430799	M	013	4-24 ASTORIA BOULEVARD	11102	
15	4430796	M	015	3-02 ASTORIA BOULEVARD	11102	
15	4430796		015	3-04 ASTORIA BOULEVARD	11102	DEVELOPMENT MAINTENANCE OFFICE
16	4430797	M	016	3-06 ASTORIA BOULEVARD	11102	
16	4430797		016	3-08 ASTORIA BOULEVARD	11102	
17	4430798	M	017	3-10 ASTORIA BOULEVARD	11102	
17	4430798		017	3-12 ASTORIA BOULEVARD	11102	
18	4430795		018	2-08 ASTORIA BOULEVARD	11102	DAY CARE CENTER
18	4430795	M	018	2-10 ASTORIA BOULEVARD	11102	
19	4430793	M	019	2-06 ASTORIA BOULEVARD	11102	
20	4430792		020	2-02 ASTORIA BOULEVARD	11102	
20	4430792	M	020	2-04 ASTORIA BOULEVARD	11102	
21	4430791	M	021	1-20 ASTORIA BOULEVARD	11102	
21	4430791		021	1-24 ASTORIA BOULEVARD	11102	TENANT ASSOCIATION ROOM
22	4430790		022	1-08 ASTORIA BOULEVARD	11102	
22	4430790	M	022	1-10 ASTORIA BOULEVARD	11102	
23	4430789		023	1-02 ASTORIA BOULEVARD	11102	
23	4430789	M	023	1-04 ASTORIA BOULEVARD	11102	

ATLANTIC TERMINAL SITE 4B

Managed by: WYCKOFF GARDENS Development EDP # 384 Borough: BROOKLYN TDS # 256
Development (NY) #: NY005189 Program: FEDERAL Units: 300 Operating EDP #: 272 CD#: 02 AMP # NY005011630P

BLDG#	BIN #	M	SH#	ADDRESS	ZIP CODE	FACILITY
1	3057520		006	483 CARLTON AVENUE	11238	SATELLITE DEVELOPMENT MANAGEMENT OFFICE
1	3057520		006	485 CARLTON AVENUE	11238	
1	3057520	M	006	487 CARLTON AVENUE	11238	SATELLITE DEVELOPMENT MANAGEMENT OFFICE/LAUNDRY ROOM
1	3057520		006	491 CARLTON AVENUE	11238	BOILER
1	3057520		006	501 CARLTON AVENUE	11238	COMMUNITY CENTER/ SENIOR CENTER